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THE ATELIER

PAINTING IN WATER-COLORS.

VI.—CHOICE OF SUBJECT.



EARNERS find it a difficult thing to know what to paint, as well as how to paint. "Still-life" subjects are recommended, consisting of objects that will not change and can be placed again and again in exactly the same positions. The chief

difficulty is to find objects easy enough. One of the simplest in color and in drawing is a variety of nuts placed carelessly upon the table. The hickory, pecan, Madeira, hazel, chestnut, black walnut, and butternut are varieties readily obtained. A few or all of these would afford a capital study in browns, and a thin wash of yellow ochre, with a very little Antwerp blue, would look well as a background.

A majolica pitcher or vase, if of one tone, with some harmonizing color behind it, would make another simple study; or you might take two or three books in different colored bindings, with a bright-colored cup placed in front. For a study in grays nothing is better than a white cup and saucer, or a simple white pitcher. Place this on a white towel or napkin, with the light falling upon it from the left, and arrange a white towel about three feet behind. If you succeed in getting the lights and shades in their proper relations, you will find that white ware will have a charm for you it never had before.

So much judgment and taste are needed in combining different kinds of objects that perhaps a simple flower is the best thing to begin with. The pansy would be a good choice; for it is to be had at almost any season and in great variety of color. But do not attempt to paint it from memory. Never do this with any flower. Two or three pansies, because they combine so much character with color, make a charming study. The common single red geranium is another simple flower easily obtained at any season. A green leaf will heighten the effect. A single variegated geranium-leaf is a good subject. So is the wild violet, which is easy to draw and easy to paint. Morning-glories may be found more difficult.

A single flower of the varieties mentioned is quite enough to begin with. When you have attained some skill in handling the brush, and have become familiar with your colors, you may try a study of several flowers of the same variety. This will require some taste in arrangement. Place one or two behind the others, one

drooping below the rest, either in the strongest light or in shadow; also contrive side views of some.

It is well to familiarize yourself early with shadows which, so to speak, are the bone and sinew of all pictures. The flowers and leaves behind the most prominent specimens form sometimes enough background. The arrangement—or "composition" as it is called—of the picture is really a study in itself; yet a simple, natural disposition of your flowers will generally produce a good effect. Make it a point in visiting exhibitions to study the arrangements of color in pictures that please you; for, without knowing the reason why, you will be insensibly attracted toward the best work. Better still, carry a note-book, and jot down your impressions for future reference. One artist of my acquaintance told me that she had done this in the galleries in Europe, and had profited by it on her return.

No flower for grouping is richer in color than the chrysanthemum. Those who are fortunate enough to obtain the magnolia in its season, or the rhododendron

others, color the whole leaf with the prevailing tint, otherwise leave that portion white. Hold the brush as you do a pen, only more erect. Take enough color to cover at least one side of the leaf without renewing. Begin at the stem, making the strokes rounding with the shape of the leaf. Then paint the other side and wait a few moments for the whole to dry. If the ring through the leaf is of different tone from the rest add other colors to match it, and paint it delicately over the prevailing tint. Do this again and again until you have satisfied yourself. But it is decidedly best to do it with one wash. Keep always in mind that extreme delicacy is the charm in water-color painting. As soon as the paper is dry enough shade with the same colors the various folds and the stem. There are other leaves of marked character that make good studies. If you attempt a perfectly flat leaf of solid color you will see no beauty in your work.

For the foundation tint of red geraniums use vermilion, and when it is dry use a wash of rose madder.

Carmine can be used for shading, and for great depth of color add brown madder to it. For red flowers in the background light red and a little new blue, or crimson lake and brown madder, or crimson lake alone. Try them all on another piece of paper before using.

Single jonquils and daffodils make charming studies. Select for your palette lemon yellow, gamboge, aureolin, Indian yellow, yellow ochre, burnt Sienna, light red, Vandyck brown and black. You will not use all of these—perhaps only two or three—but you will find among them all the various tints for yellow and for shadows. For distant yellow flowers add rose madder with the blue and yellow.

In painting wild roses or any other pink flower, for the high lights use rose madder, for high lights in shadow, crimson lake. In shading use a little black

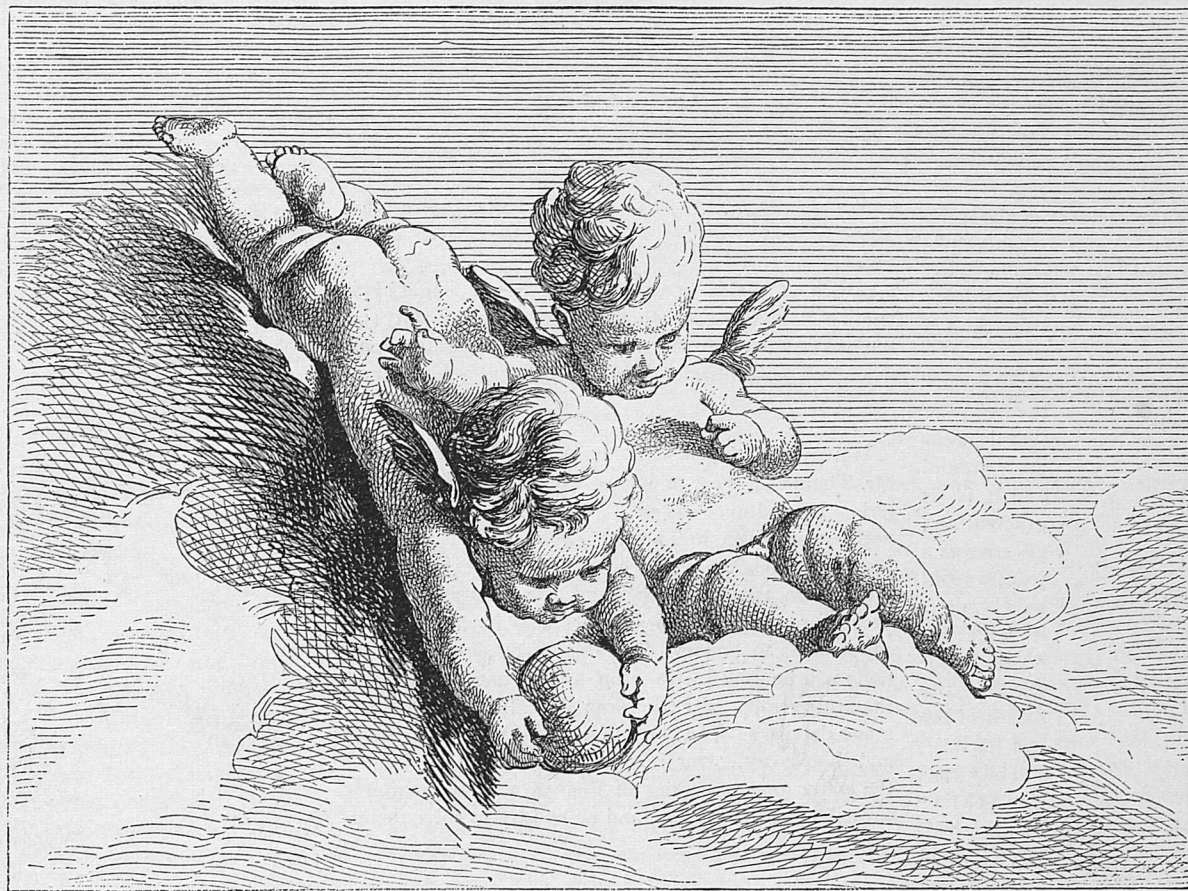
with the rose, or emerald green if you have it. Experiment. Crimson lake and black look well for distant flowers.

Some gray shadows in white flowers are very yellow, others actually green, such as some varieties of lilies, and the pearl rose. For all the grays use light red, yellow ochre, and new blue; or rose madder, new blue and aureolin; or cobalt, rose madder and gamboge. All these combinations are good. Should the yellow predominate, add more of that color; or green, use more yellow and blue than pink. The same can be used for the more distant flowers.

Purple flowers, such as the royal purple in pansies, can be well represented with rose madder and new blue. Antwerp blue is too green for this combination. Use more blue than pink in the distant flowers.

For lilac flowers use rose madder and new blue or cobalt, or mauve if delicately handled.

Blue flowers paint with cobalt or new blue, with sometimes a little lemon yellow added, shade with the same, with black or crimson lake or brown madder added.



DECORATIVE DESIGN AFTER BOUCHER.

SUITABLE FOR A HAND-SCREEN ON SILK, OR CHAIR-BACK FOR TAPESTRY PAINTING, OR FOR CHINA PAINTING.

or the marsh-mallow, cannot find anything more magnificent. Choose in preference the largest flowers. There are indeed, charming small flowers, particularly wild ones. If you use them for models, however, enlarge the size; but even then do not confine your study to them or your style will insensibly become cramped.

VII.—TREATMENT.

In painting a geranium-leaf there is a great difference in the foundation color. Some are yellower than others, some browner, some bluer. In order to suit your tint to the one in hand lay the leaf on the palette and blend your colors to match it. This is a good way to catch the tint of any flower or leaf.

Gamboge, Indian yellow, raw Sienna, Antwerp blue or new blue, a little light red—some of these will enter into your color combination. Place them all upon the palette, and get from them the most accurate green. Having drawn in outline the shape of the leaf, draw also the shaded ring through the centre. Unless this should be very light, as in the silver-leaved geranium and a few

Greens for leaves and stems are essentially composed of yellows and blues, of which there is great variety. Not all should be used together, and yet two, three, or even four in combination look well. The best way is to experiment, taking several different-colored leaves for studies, or trees of various shades. Antwerp blue, with all the yellows and browns, makes a rich deep green; if harsh, tone it down with light red. Delicate light greens can be made with new blue, gamboge, lemon yellow or aureolin, or delicate distant greens with new blue and yellow ochre. A little rose madder or light red will soften any green that seems harsh. Do not make the vivid greens you see in poor chromo cards. Let the greens be subservient in the picture to the flower tints.

(To be continued.)

L. STEELE KELLOGG.

AN EXAMPLE OF "WET" WATER-COLOR.

IN copying the facsimile of my water-color published in the present number of *The Art Amateur*, the first thing to consider is the color of the day. Each day, and especially a gray day, has a distinctive tone. You rarely find two days with the same prevailing scheme of color, and it is of the utmost importance to analyze this fact thoroughly, for upon its correct translation depends the "weather" quality, which should be the first aim in landscape painting. In this particular case it is a thick, gray day, with the sun outside the vision but reflecting from the waves.

The first treatment of the paper is to thoroughly moisten it so that it will lay smooth and adhere to an ordinary oil-stretcher. Next sponge off the unabsorbed water, or, in other words, the water that might run if the stretcher was set upon edge. Then cover the entire paper with a wash of charcoal gray or ivory black. Into this, while wet, stir cadmium orange, vermilion, emerald green and, perhaps, a little raw umber. Let the color remain in patches if so disposed, only keep the "balance" of color satisfactory to your eye. Then take your sponge, which has had the water wrung out, leaving it in a moist condition, and blend the colors together.

Next comes the land. Paint it in broadly, with burnt umber, black and an admixture of any other earth colors that you choose to use. The grass is then painted over it with the zinober greens, 1, 2 and 3. You can modify these with brown or burnt Sienna.

You have the undertones of the sky and land, and now want the water. Take a medium-sized camel's-hair brush, put it into clean water, press most of the water out, and you have practically a pointed blotter with which you can lift the color out of the space you want your water to occupy, leaving your white paper bare. This you can harmonize with a slight tint of cadmium. So much accomplished—that is, the main scheme of color and weather—the rest are simply incidents.

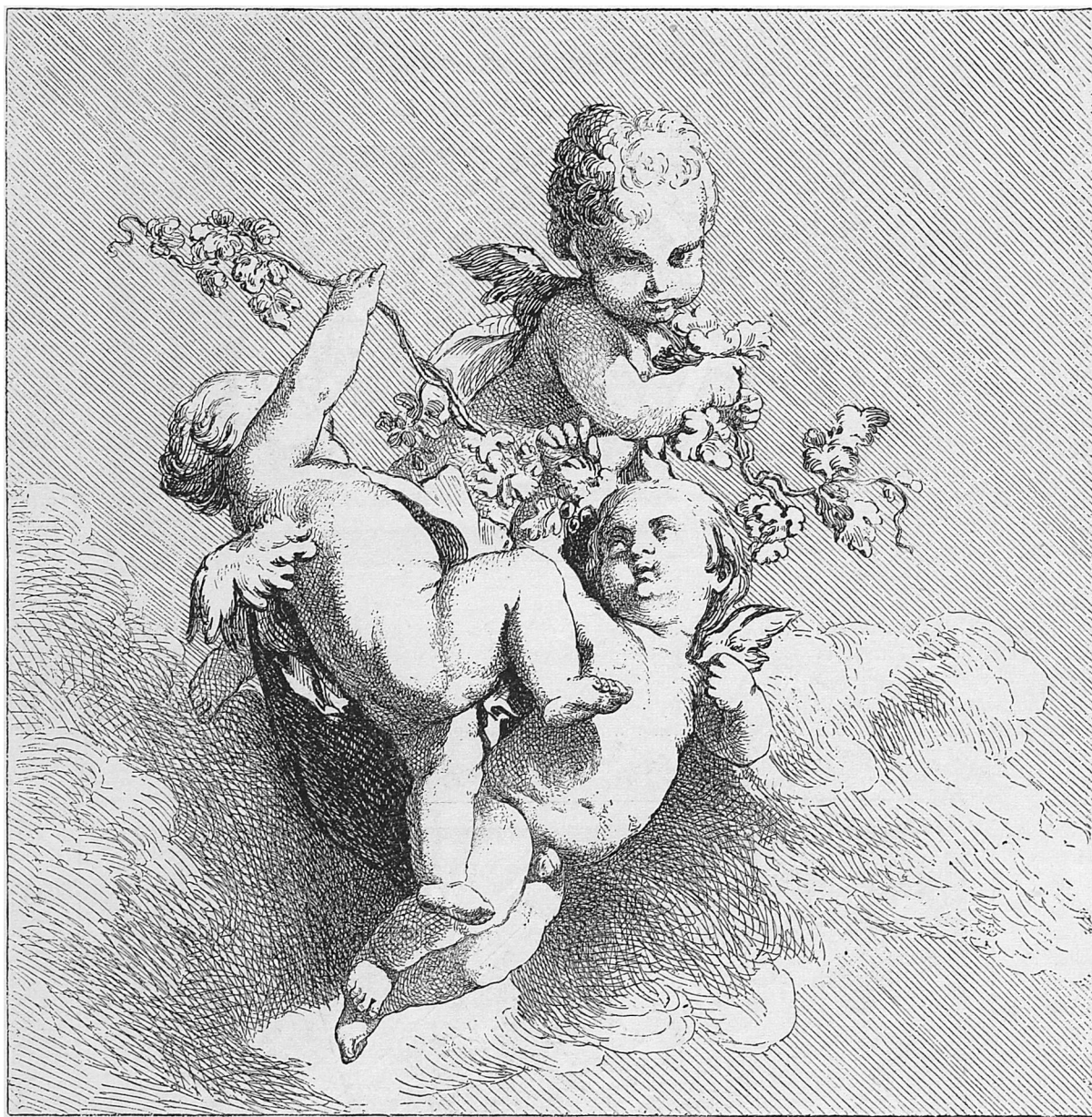
Paint your boats, sails and figures in their local colors,

broadly, leaving small details to the second painting. You can get the wet appearance of the beach at low tide by going over the colors with a dry bristle brush, using a down stroke. What has been done previously must be done at one painting, before your paper has had a chance to dry—say in two hours. You will then have to wait until the paper is thoroughly dry, perhaps until the next day, when you can mount it on heavy cardboard for convenience, and finish it in accordance with the usual water-color methods—putting in details, adding washes, scrubbing out in places ad libitum.

The first painting corresponds with the lay on in oil. The after paintings, it need hardly be said, can be elaborated to any desired degree.

H. W. RANGER.

A SPECIAL medium is required for preparing silk or satin before painting, to prevent the dyes spreading, unless one uses body color (mixing one's colors with Chinese white), in which case the space to be decorated is first given a coating of Chinese white, which is allowed to become thoroughly dry before painting the design over it.



DECORATIVE DESIGN AFTER BOUCHER.

SUITABLE FOR A HAND-SCREEN ON SILK, OR CHAIR-BACK FOR TAPESTRY PAINTING, OR FOR CHINA PAINTING.

LESSONS IN TAPESTRY PAINTING.

IV.

A FIRE-SCREEN is a good subject to begin on before attempting larger work. According to the coloring of the subject chosen, select a white or écreu canvas of fine texture; have it stretched and the design traced and transferred in the way already described. The illustrations after Boucher given herewith would make capital subjects for hand-screens painted on silk, satin, or velvet.

The larger group, comprising three cherubs, if enlarged and encircled with a wreath of roses, could be utilized for a sofa-cushion or chair-back. The treatment should be very simple. The drawing of the outline must be carefully attended to, or the action of the figures will be lost. The coloring must be delicate. The clouds should be gray, made with neutral tint much di-

luted and a very little raw umber; in the darkest part a little rose should be added to give more warmth. For the white part of the clouds leave the canvas uncovered. For the sky color indigo greatly diluted, or cobalt, with a touch of emerald green in it, will answer the purpose. The sky should be paler as it approaches the clouds. For the wings put on separately a delicate touch of red, blue, green, and yellow, to give them a prismatic effect. Make the scarf a rich, dark red, composed of brown red and rose mixed. For the vine leaves use springtime green, with a little golden yellow added for the light ones. Italian pink and indigo make a good dark green. For the hair paint in raw umber in the shadows and for the light parts a pale wash of raw Sienna.

In the smaller group the ball may be of golden yellow, shaded with burnt Sienna. Do not omit to mix medium with every color; otherwise the dyes sink in and disappear when dry, in a most unsatisfactory manner. Be very careful to reproduce the expression depicted on the faces. This will not be difficult. One of the chief charms of these little groups will be the effect produced

by a few clear touches in face and figure. Outline the figures in brown red, taking care to keep the outline crisp and delicate for the features and hands. Brown red gives a rich, warm tone, very desirable for many purposes. To outline everything clearly at first is a great saving of time of trouble in the end. If not attended to carefully, you are very likely to lose and confuse the drawing. For the complexion nothing can be better than the flesh tint supplied. It will require a great deal of diluting, and must be tried, and the trial tint allowed to dry before being applied to the picture. If it can be laid on in one painting sufficiently strong, so much the better; but it is wiser to go over it twice than to run the risk of too bright a coloring. For shading the flesh, raw umber and sometimes a little neutral tint, well diluted, are good. It must be borne in mind that a great deal of modelling in this kind of painting is impossible; but the salient points must be as carefully indicated as possible with the resources at command. Caution

must be exercised to prevent the color from spreading when painting the eyes, lips and nostrils; the brush should be fine and not too full.

Beginners are likely to err on the side of weakness in their early efforts, in consequence of the colors having a tendency to sink in and dry much lighter. A little practice soon obviates this difficulty. The more the dyes saturate the canvas the better; it is highly satisfactory to see the design well defined on the wrong side. For some of the light clear tints and flesh-color, brushes should be kept especially and never taken for anything else. It is advisable to rinse well all brushes in clear, cold water after using, and to dry them with a soft cloth.

When the work is finished it should be steamed, in order effectively to fix the colors. The proper method is to hang the painting up in a room where it is thor-

oughly enveloped in steam, for a short time, and then allowed to dry gradually. There are facilities both in Paris and London for this process, and your painting can be steamed and returned to you at a trifling cost. But the art of tapestry painting is young here yet, and I do not think any such means are at hand. However, a different mode of procedure can be adopted, which answers the purpose exceedingly well and admits of being done at home. Spread a clean cloth on an ordinary ironing-board, then dip a piece of white rag a little larger than the picture in cold water, wring it out, place it under the painting, which must be right side uppermost and covered with soft muslin to protect it. Iron it until the wet cloth underneath is quite dry. By this means you will have steamed every part of the canvas, and the colors will be fixed.

It is a popular error to suppose that tapestry painting entails a large amount of labor. Properly managed, I regard it as rather a speedy means of covering large spaces. Work that does not entail a certain amount of time, labor, and ability is scarcely worthy of notice. EMMA HAYWOOD.

HINTS ABOUT CHARCOAL DRAWING.

I.

WE have been requested by a correspondent to explain how it happens that students who use charcoal so often fail to produce the brilliant results natural to the medium, and so well exemplified in the work of Mr. Sarony and Mr. Frank Hopkinson Smith. The question is a leading one, and demands more than a few words in reply; but the subject is so important that we do not grudge the necessary space. We should say then, in the first place, that our correspondent's difficulty arises from the fact, which he has not sufficiently borne in mind, that charcoal has several pretty distinct functions in art. It may be used, as many painters use it, for sketching in the outlines of a composition, which outlines are afterward to disappear completely as the painting progresses. It may be used, as it generally is in schools, for the more or less thorough study of form, other things, brilliancy of effect among them, being disregarded. And, finally, it may become the favorite vehicle of expression of accomplished artists like Mr. Sarony and Mr. Frank Hopkinson Smith, who aim at developing the qualities peculiar to it, who choose by preference those subjects to which it is best adapted, and who, if need be, will sacrifice an unimportant fact of form or color rather than lose the crispness and transparency which make their drawings so attractive.

Evidently, students should not act in this manner. They must not sacrifice truth to effect until they know how first, to attain to truth, nor until they gain a well-grounded notion of the relative importance of truth of detail and truth of mass. They must copy their subject closely, and rather lose all appearance of atmosphere and all variety and delicacy of texture than allow an error of drawing, which has become plain to them, to remain. They are interested,

not so much in the *beautiful* qualities of charcoal, those which fit it to reproduce the subtler effects of nature, as in its facility. A stick of good charcoal is in their hands simply an instrument with which, with equal ease, a fine line or a broad tint may be produced, which offers a great range of values, and which, above all, has the

work long after the charcoal has been ground into the paper and has worn away its "tooth" and made it "woolly" and "foxy." If they attain at the end correct proportions and something like the natural relief, they can afford to be content. But the artist must go beyond this; for the power of correct representation which

he has laboriously gained in his student days is, like the charcoal itself, only a means to an end. He must have something to express; and if he cares particularly about charcoal, it is not likely to be a delight in delicacy or absolute truthfulness of line (for there are other arts better adapted to that), but it is likely to be the pleasure which he takes in the transparency of nature's shadows, the intricacy of her textures, and the sparkle of her effects of light and shade. Accordingly, the artist who has acquired a mastery of form sufficient for his purpose applies himself to mastering these mysteries of effect; and according to the progress which he makes in them, without loss of drawing, we rate the excellence of his work as a charcoalist.

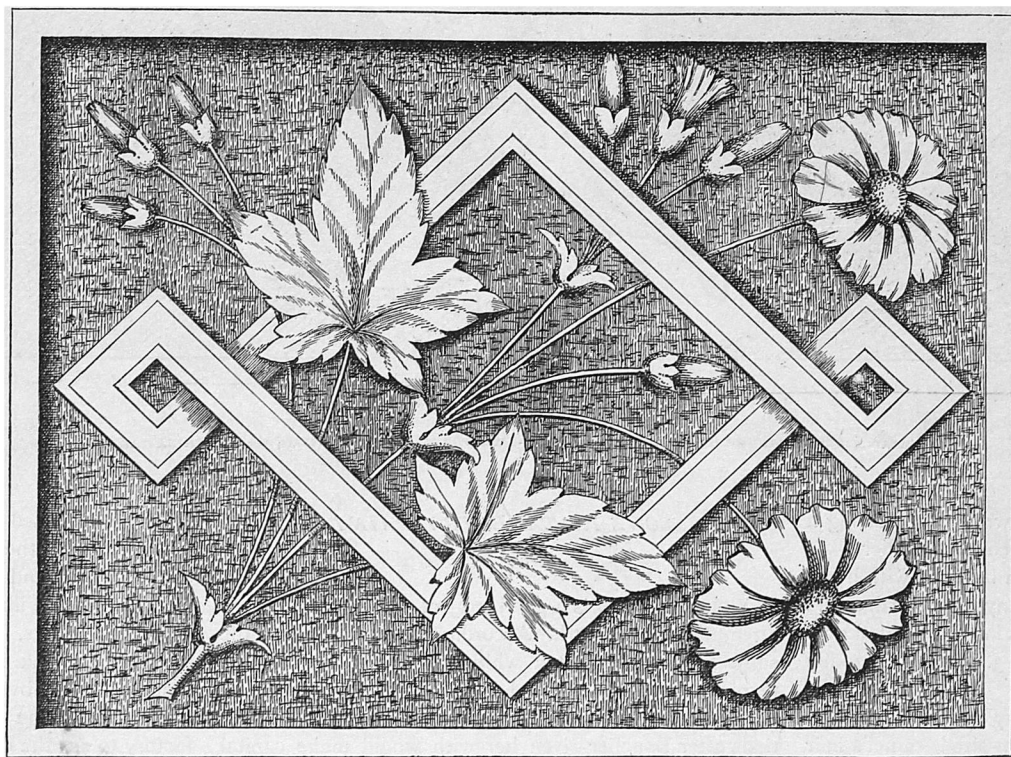
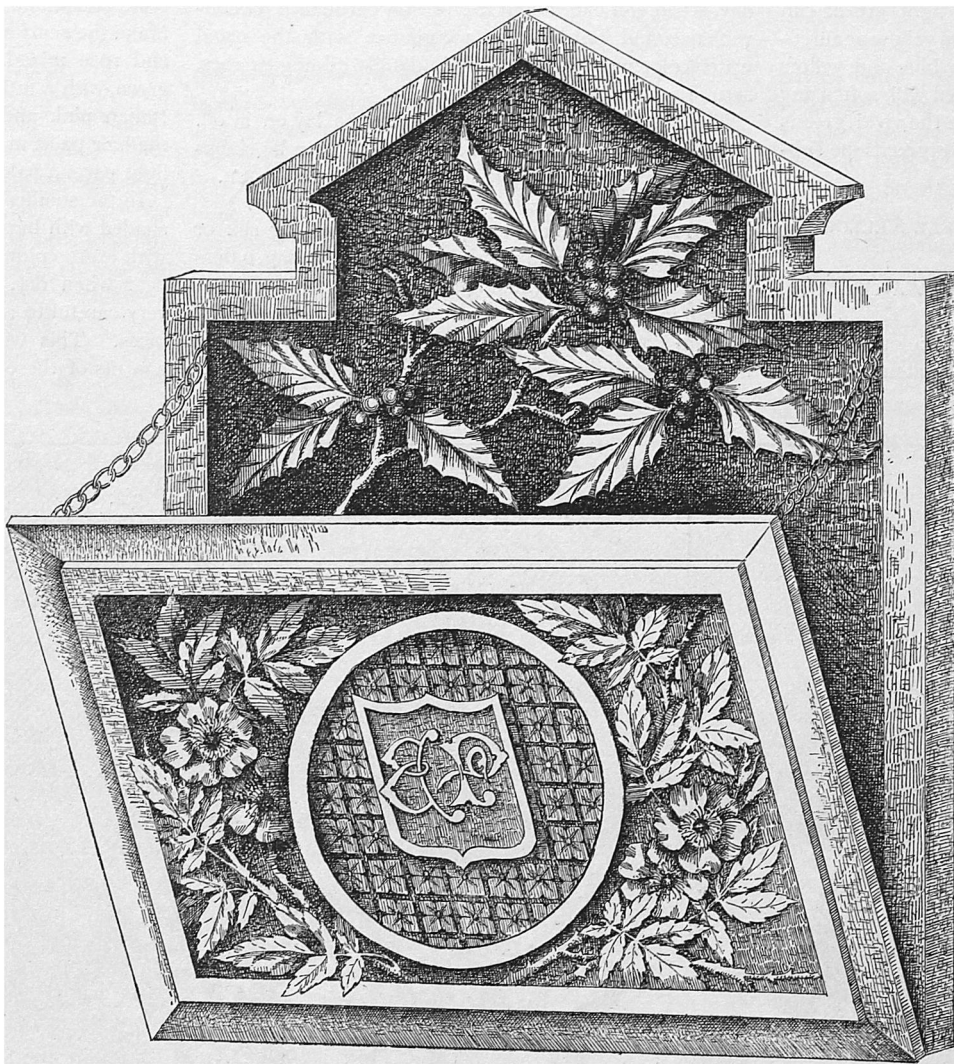
Our correspondent asks us to give some account of the technique of successful charcoal artists like Mr. Sarony; but as this article is intended to be of use to others as well, we will, before proceeding to do so, say a little about the best way of using charcoal in studying form. He will lose nothing, however, by reading attentively what follows:

It is the practice of the best pupils in our schools—and it is a practice much to be commended—to work on a large scale, as large as life, or nearly, and sometimes larger. For this work they use big sheets of common brown

wrapping-paper, the softest charcoal, and only the fingers or a linen rag or bit of chamois-skin for taking out lights or erasing. The brown paper is not for the purpose of putting in the lights with chalk, but to confine the work of modelling to that which is necessary

to give projection and a full statement of form. White paper must be nearly all covered down to bring it into harmony with the strong blacks of charcoal; but the tint of the wrapping-paper may stand for the high lights and the lighter middle tints of the subject, confining the study to the deeper tones. A man may thus make four large drawings of a single pose in the time that it would take him to make a single highly finished drawing of small size on white charcoal paper. These four drawings represent a gain of more than four times the knowledge that would be likely to accrue from the single highly finished drawing; for they show the model from four different points of view, and there has been no chance of wasting time on mechanical finish of parts. The lines are drawn boldly after carefully observing the proportions, the masses are rubbed in with the whole length of the stick of

charcoal, used flat, and are modified with the thumb, the fingers, and the palm of the hand. The linen rag is little used except for dusting out whatever needs correction. This practice is strongly recommended to students working alone without a teacher; but it should be varied by an occasional highly finished drawing.



transparency of a quick and dashing charcoal sketch. But, if they are well taught, they learn that these brilliant effects are to be had only by wilfully stopping short on the road to complete representation of form, and that it is their duty as students not to stop. They must continue to brush out and rub out unsatisfactory

PRACTICAL WOOD-CARVING AND DESIGNING.

I.

MANY persons who admire wood-carving would themselves become art workers did they but know how easy are the steps which, if rightly taken, lead to skill and success. This is true of all who can draw, and even of those who, without this technical ability, have been careful *observers* of nature's infinitely varied and interesting forms.

Of those to whom wood-carving should be recommended might first be mentioned—many will think oddly enough—professional men, whose days are spent in a mental strain. Great is the sense of relaxation and rest obtained by the use of a few tools, shaping forms of beauty out of a block of wood. Ladies who can embroider, and those who have wasted their abilities on wax-flowers, if they are lovers and observers of nature, readily become skilled workers in wood. Young people of both sexes, girls especially, will find wood-carving an interesting and improving occupation. It will be a means of making home more beautiful, and those who possess special aptitude may make a living by the practice of the art, or by teaching it to others.

Wood-carving is of three kinds. The simplest is *surface-carving*—it might be called engraving—and is appropriate for the adornment of objects that are handled, such as caskets, book-racks or book-covers, or for such positions on furniture as the borders of tables and edges of shelves, that are frequently touched. Surface-carving is most effective when done on a polished (shellaced) surface, where a design, say of leaves and blossoms, is left bright, and the background is roughened or grained by stamping, and afterward darkened by oiling. Another method of carving is called *incised* work. It is relief intaglio, the design being outlined and modelled, leaving the remaining surface of the wood untouched. This method is sometimes, though incorrectly, called intaglio carving. But intaglio cutting or engraving is the reverse of relief, such as a cameo; it is an engraving or carving which, when impressed on wax or plaster, gives a raised or relief design. Incised carving is modelled in relief, but done without lowering or cutting away the remaining surface. A more general and a more artistic method of carving is *relief* work, where the design, when completed, appears wholly raised above the "ground," the background having been lowered or cut away to a uniform depth. The background may be smoothly finished, or it may be grained by stamping. The rough background, absorbing the oil, appears to give a heightened effect to the carving.

Wood-carving will become more general when it is known that latitude is commendable in the selection of

tools. Tools, of course, vary according to the nature of the work to be done, and people so widely differ in organization and physical aptitude that it is better for amateurs to select tools with which to begin according to their circumstances, needs, and physical ability. Those will be most likely to succeed who begin with the simplest work. The first effort, however, must not fall short of being good of its kind, and need not be other than

of the design, and, according to the accuracy with which the tracing is made will be transferred to the wood the required outline of the design.

The panel is now in condition to be carved. Good surface work is often done with a hook-bladed knife called a "hawk's bill," shaped like a small pruning-knife, costing about twenty cents. To outline with a knife a vertical cut is first made over the outline, and it is better

to cut twice to secure sufficient depth, say the thickness of a silver dime; then if a slanting cut is made just on the outside of the first line an angular rib of wood will be cut away, outlining the portion of the design that is cut with a clearly defined groove. When the whole of the design is thus outlined the intervening spaces may be "grained" with a steel stamp of $\frac{1}{4}$ inch square face, crossed with a file into sixteen points. The stamping, which should give a uniform graining, need not depress the surface more than is sufficient to show the design with distinctness.

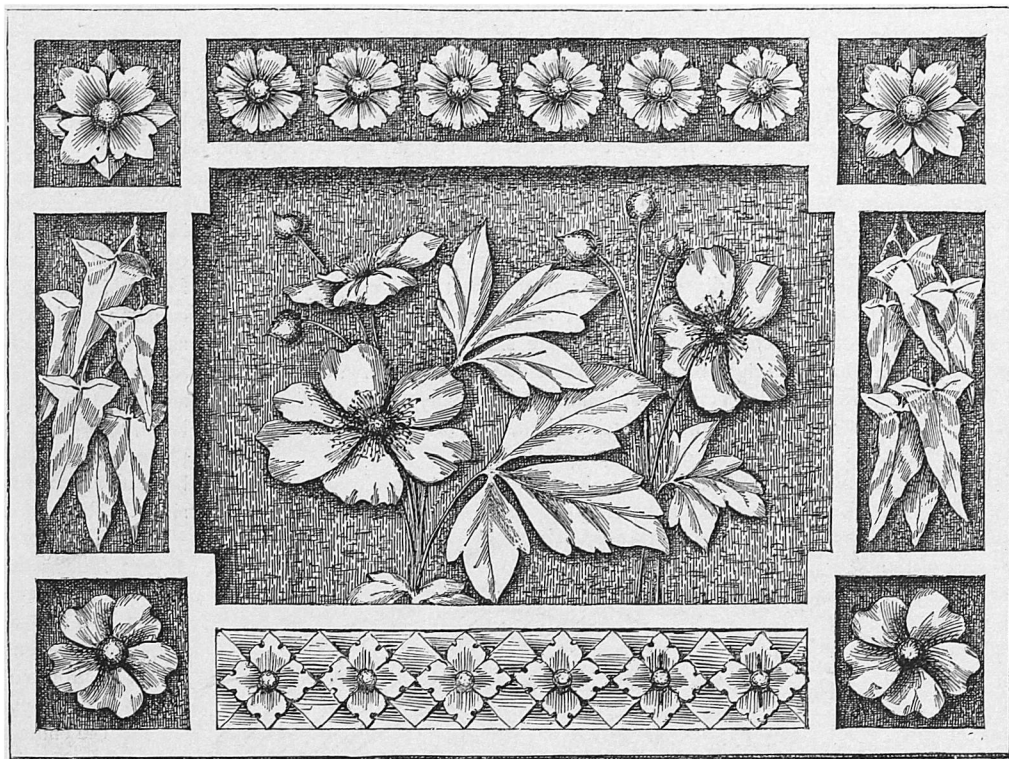
If a panel is prepared with "hard finish" (resin varnish is to be avoided), interesting and beautiful work may be obtained by this simple process of surface outlining and stamping. Should the panel be of polished cherry-wood, slightly stained, the edges of the overlying leaves and petals may be scraped, removing a portion

of the polish. This produces "high lights," leaving the polish for shadow, and gives a varied and charming effect to the design. If the student wishes for relief work, he may, with a quarter-inch chisel and a narrow "picker," lower his background, giving, say, one eighth of an inch relief to his design. If the panel has not been polished the student may be tempted to model his design, cutting

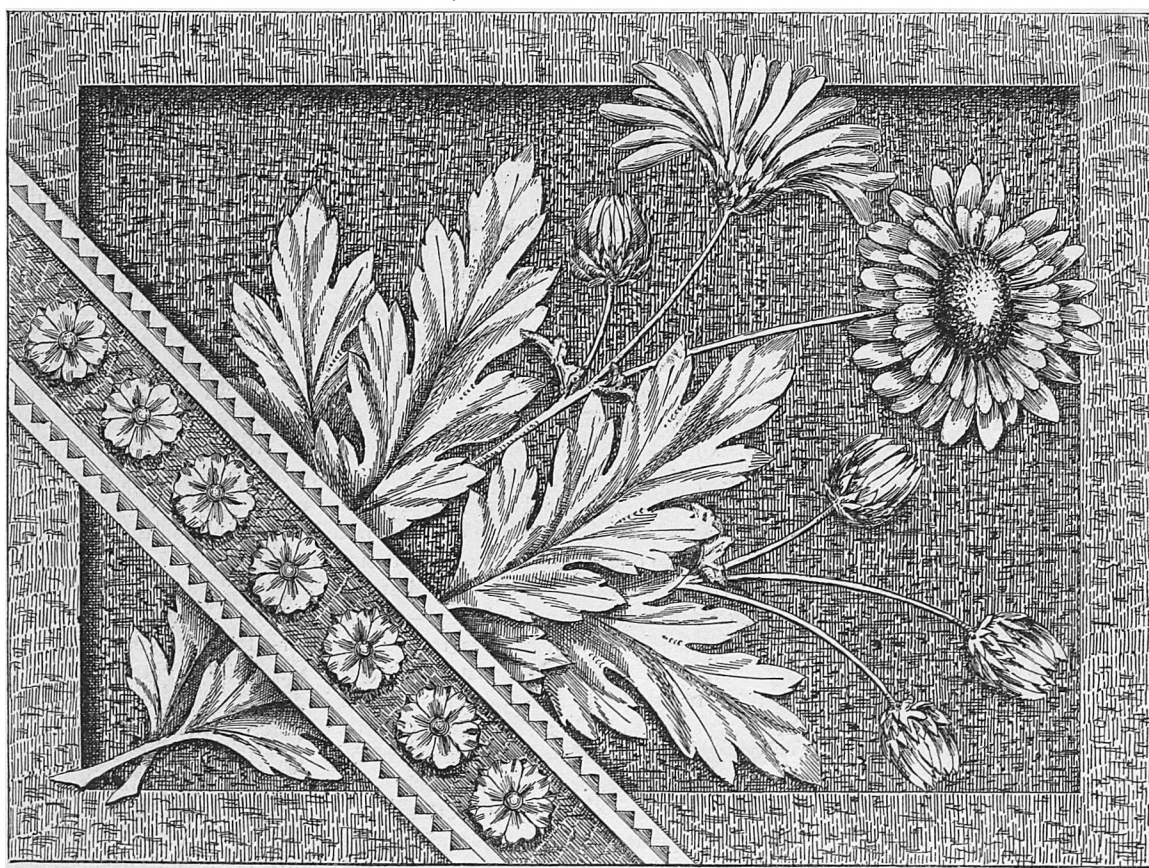
away the stems to one half of the average depth, and giving to the surface of the leaves and petals something of the varied undulations characteristic of life and growth in nature.

It is but fair that the student should be told, even at this early stage, that a "parting" or V-shaped tool cuts a groove with a single thrust, but skill and precision in its use are acquired only after much practice. The student may at this stage be further informed that there are two distinct kinds of carving tools—short-handle and short-bladed tools, such as engravers use, and long-handle with long-bladed tools, such as carvers ordinarily use. The former are held in one hand, the left hand being at liberty to steady the work and turn it toward the tool; the

latter are held with the right hand and steadied with the left, the work being held in position by a clamp. Each kind has its special uses and advantages. The nature of the work to be done and the physical ability of the student will, with the advice we hope in the future to give, enable him to determine what in each case will be best to use. Either of the extra designs may be used for the panel of the wall-pocket. BENN PITMAN.



artistic in design and execution. Should the first effort be, for instance, the front panel of a wall-pocket, such as is illustrated in the present number of *The Art Amateur*, the size of the panel will be $11\frac{1}{2} \times 9$ inches, with a $\frac{3}{4}$ inch bevel, sunk from $\frac{1}{2}$ inch square, the grain of the wood running lengthways. The size of the panel to be decorated will be $9\frac{1}{2} \times 7\frac{3}{8}$ inches. A full quarter of an



inch should be allowed for a margin or border, leaving the enclosed space for the design. The student, having selected and drawn his design on paper, will now be ready to transfer it to the wood. This is done by placing the design in the exact position it is to occupy on the panel, and under it to place a sheet of blackened or carbon paper; then with the pencil, or a dull ivory point, or, better still, an agate stylus, go carefully over every line

STILL-LIFE PAINTING IN OILS.

II.—WATER-FOWL.

OUR inlets, bays, and rivers, during the fall and early winter months, and the early spring, are generally "alive" with water-fowl. The stately swan, the wild goose, the brandt, and ducks in great variety of form, size and plumage, are to be seen frequently in vast numbers, cleaving the frosty air with their whistling wings, or gracefully floating upon the undulating bosom of the tide. Of course there is great choice to be observed in selecting specimens for pictorial representation. Some species are decidedly unpicturesque, while others are in every sense worthy the painter's best efforts. Take, for instance, the most valued of all the wild duck tribe, the canvas-back, than which in the whole range of dead game there are few more interesting subjects for the still-life painter. We will proceed to suspend a pair for the purpose of transferring them to canvas. I have had made a mortared screen, in imitation of a rough wall, to hang my subjects against. Now we begin by drawing the ducks in carefully, though freely and broadly, with charcoal. Next, we go over the outline with a small-pointed brush charged with burnt Sienna and plenty of oil; we then rub in the wall background in a careless, free manner, as near the actual color as possible, but with no thought of immediate finish. We then lay in the shadows of the birds, using raw umber, burnt Sienna and Vandyck brown, and adding a very little ivory black and white where the tone inclines to gray. The lower part of the neck and upper portion of the breast is intensely black in a male of full plumage; for this use Vandyck brown and a little French ultramarine, and on the shadowed side a small portion of deep madder or Robert lake. Where the light strikes it there will be observed tints of gray; touch these in with pure ivory black and white. The light part of the breast should be painted with white, yellow ochre, raw umber and ivory black; the gray tones of the back and wings with white, black and raw umber. If possible, such subjects should be done at once; not that the whole picture be finished at one sitting, but the portion we are enabled to interpret at one time should be so complete in itself as to render a second solid painting unnecessary. Of course after it is dry, or partially so, there may be many points or portions requiring retouching, which should be the finishing.

The spatula or palette knife is the best tool with which to imitate the wall background. Many artists become so expert in its use as never to require the aid of a brush in painting any flat or plain surface; in fact, the knife will render or translate it better. Be careful to swing your subjects so far from the wall that they may not rest or press against it too closely, otherwise the cast shadow will be too dense and contracted and devoid of transparency. That part of the subject next the cast shadow should be darker than the shadow, otherwise much of the relief is lost. Finally, according with the advice of most good and experienced artists, let me impress upon the amateur the importance of using plenty of color. "Never starve your palette."

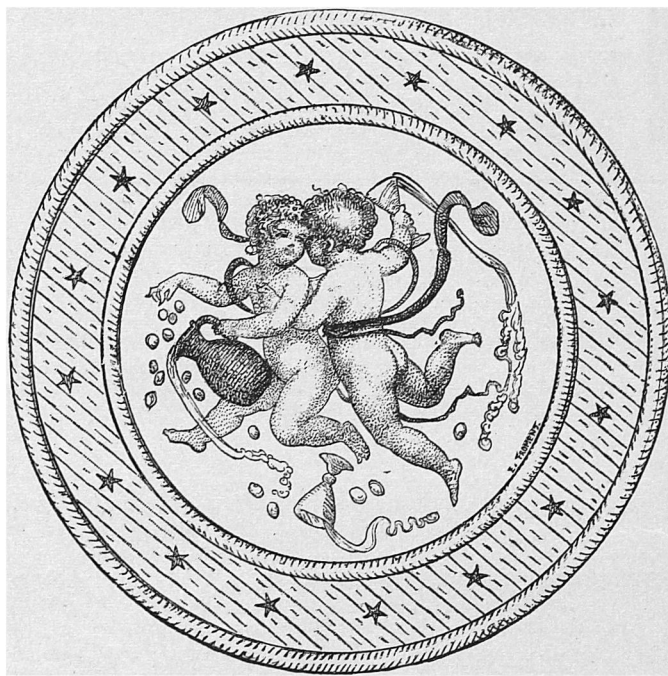
The above directions apply equally to the treatment of the "red-head" and other varieties of water-fowl. I may mention that I use in painting the heads both of the "canvas-back" and "red-head," burnt Sienna and Vandyck brown almost exclusively. The bill of the former bird is black, of the latter a gray-blue. It is important to note well the difference, as also in the shape of both the bill and head, as these constitute the main characteristics of the two birds.

One of the most picturesque of the duck tribe is the "mallard." His brilliant emerald head, gorgeous velvety neck, of a deep brown-lake color, his yellow bill and eyes, and bright, orange-vermilion legs and feet, make him, indeed, a delightful study for the artist. In painting his head I use deep zinober green.

The swan is a very difficult subject to treat successfully, and I advise all young aspirants who cherish an ambition to paint one, to secure a cygnet—one not fully matured, as their plumage is of a pale dove-color, much easier to imitate with the brush, and much more attractive and harmonious in a picture than the cold, stark white of the older bird. Such a subject requires, of course, a large canvas, as, in order to produce an interesting picture, accessories are indispensable, and it behooves us to resort to our invention and knowledge of composition. It would

not be well to make this subject an upright. Let the canvas be about four feet six inches wide, by three feet high. Pose the swan in such a manner that his greatest bulk will show just next to the centre of the canvas. Lay him on his back, not parallel with the table, but at an angle of about forty-five degrees; his breast thrown well out, his long neck describing a serpentine line, with the head laying well up toward the body, one wing (the farther one), stretched half out and upward. Have the edge of the table, or whatever the support may be, about five inches above the base line of the canvas. Now place on the table in front, and partially covering the near wing, but without interfering with the neck or head, a pair of "canvas-backs" or other ducks having a good deal of color. Dispose them so that they may appear easy and unstudied. In the background, not too far back, but just sufficiently so to catch a subdued secondary light, place an old basket, or some such receptacle, filled with apples or other fruit. Have a few lying about here and there in a negligent manner; they serve to fill unsightly gaps, as well as to unite and harmonize the picture by line and color. On the opposite side, hanging against a wall, might be placed some snipe or plover. An old piece of drapery of a subdued mellow tone, the protruding stock of a gun, a cartridge-belt, etc., might add much to the general effect if properly placed.

Wild geese are good subjects and are easily depicted. I should not attempt to paint one on a canvas less than



DECORATIVE DESIGN BY FROMENT.

thirty-two by forty inches, because, as in the case of the swan, it will be found necessary to introduce accessories for proper pictorial effect. This will admit of an upright. Hang the goose by one leg against a wall background (light gray, as already described), his head and neck resting upon an old table, with some smaller game lying about to fill up the canvas. The scheme of color is very simple: white, black, Vandyck brown, burnt Sienna, raw umber and yellow ochre. Of course one may introduce other features into one's picture, if one so desires, that may call for a greater variety of pigments, but when the goose is intended to be the main feature—the object of primary importance—it is hazardous to use bright or glaring color elsewhere, as it is almost certain to distract the attention and thus lower the value of his sober hues.

Perhaps the most difficult, or, at least, the most tedious and troublesome, of water-fowl, to paint successfully, are the bald-pate or whiffler and the wood-duck, on account of their broken color and variety of tint. There are many smaller aquatic birds whose pictorial qualities are thoroughly recognized and highly prized by the painter of still-life; some of these are the plover (several species), the sea robin, or red-breasted snipe, and the curlew. But enough has been said on this branch of the subject, if very imperfectly said, to give to the amateur a few useful hints whereby he may be enabled to pursue his studies with some promise of success. A. J. H. WAY.

To etch upon egg-shell coat the shell with tallow, draw your design, and then immerse the egg in strong acetic acid. This may be found useful at Easter-time.

China Painting.

TALKS ABOUT FIRING.

II.

"ARE you prepared to-day to explain to me the working of the kiln fired by charcoal?"

"Yes. Since I saw you I have attended, or rather assisted, at a charcoal firing. My friend, who owns the kiln, lives on the outskirts of a village, with a large yard behind the house. The kiln was taken out-doors in pieces, as far as possible from the house and out buildings."

"Taken in pieces?"

"Yes. The kiln is made of fire-bricks about ten inches square. Two rows of these, placed one above the other, rest on a strong circular iron frame with legs, a foot from the ground. There is an edge of iron, of course, that holds the bricks in place. There is also a sheet iron band that slides over them at the top for the same purpose. Now you see that as the bricks are all separate they can be carried with the frame and the iron band, as well as the pot itself, anywhere you choose to place them. When the bricks are in position, and the band also, the iron pot that holds the china is lifted inside, the bottom of the pot resting on the iron frame.

There is a space all round the pot of at least four inches between it and the fire-bricks. On one side of the pot, about half way down the side, is—a tube or spout, it looks like; this runs out beyond the fire-brick, and there is one brick perforated to receive it."

"I suppose that is so that one may look at the china during the firing?"

"Yes, it is. The pot is of cast iron, flat on the bottom, with a flat cover. My friend is a very systematic worker, and took all precautions to insure success. To tell the truth, in all kinds of china firing these must be observed to the letter. So, before stacking in the china, we built a small fire of wood on the ground below the pot, to warm it, and thus prevent any steam gathering on the ware from the cold iron. Then we stacked the china, placing the unglazed stilts between each piece. By the way, the cover has also an iron tube running through it to enable one to watch the progress of the firing."

"Did you build another fire on the ground?"

"No. We put the first fire out with water before we stacked the china, to get rid of the smoke and the danger to our clothes. Then with wood and paper we started a fire between the pot and fire-bricks, all around, heaping small bits of charcoal gradually, and fanning the flames with a palm-leaf fan, near the ground, to insure a better draught. Fortunately there was a strong breeze, which carried away from us the volumes of smoke."

"I wonder the neighbors were not alarmed?"

"They had every reason to be, I am sure. But my friend has great discretion, and they probably know it. She told me, during her first firing, a thunder-storm came up unexpectedly before the kiln was quite cold, and, in order to protect it, they piled some bricks and then heavy planks on the top; it was not five minutes before the planks were smoking, so great was the heat."

"I interrupted you?"

"Yes. I was speaking of the fire of charcoal built up to the top of the pot. While one person was tending this, two others started fires in two sheet iron pails, with large round holes on the sides and bottom, with long wire handles to swing them back and forth to catch all the draught."

"It seems as though fires burn fast enough without all that trouble!"

"Well, you would have been interested to have seen our group. Had it been night you might have imagined yourself in the infernal regions. However, the fires were well started at last and the hot coals from the pails emptied on the top of the kiln. Then the remainder of the barrel of charcoal was heaped on the glowing coals."

"Barrel of charcoal! Do you mean to say it took a barrel-full?"

"Yes, and we broke it up with a hatchet in small pieces so it would ignite more readily. And then we fanned and fanned, but that was to hurry the firing, because we dared not leave it."